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CIMCIM meeting in Markneukirchen, Germany 14th to 22nd September 2000

Heidrun Eichler, Director of the Musikinstrumenten Museum Markneukirchen presents her museum. This is the first in a series in which members' collections are described, following a uniform layout for consistency.

Museum of Musical Instruments, Markneukirchen

The Museum of Musical instruments in Markneukirchen was founded on the 24th February 1883 by the trade association of the town. Mr Viktor Wettengel, a master maker of plucked string instruments, enthusiastically reported a visit to the music-historical collection of the Germanisches Nationalmuseum Nürnberg at one of the association's meetings, and thus stimulated the foundation of a similar collection in Markneukirchen. Mr Paul Apian-Bennowitz, teacher of musical instrument making apprentices and secretary of the association, supported the idea, and gave a stirring speech on the evening before the official foundation of the trade museum, talking about the purposes and tasks of such an institution. First of all, it should be a place for teaching the local producers of musical instruments. Besides the raw-materials, tools and a specialised library they set out to collect musical instruments of all times and peoples.

By 1892, when Mr Bennowitz died, the collection of the museum included 580 musical instruments, among them representative non-European instruments. With the financial support of the Ministry of the interior and the benevolence of the Chancellor of Empire, Bismarck, about 250 musical instruments were bought tax-free through the consulates in Tiflis, Cairo, Teheran, Beirut,

Rangoon, Tokyo, Santa Cruz, Puerto Rico, British-Honduras, Capetown and elsewhere. Furthermore, many of the traders of Markneukirchen brought along souvenirs of foreign cultures from their trips to other countries. In 1942 the collection moved into the Paulus-Schloessel, a citizen's house built in 1784 in late Baroque style. The value of this move has been demonstrated by the high number of visitors from home and abroad. The town of Markneukirchen has sponsored the museum since 1886.

The collection now includes about 3,600 objects, including 3,000 musical instruments. The collection is valuable both for documenting thoroughly the development of important kinds of instruments, and for a number of unique items and curiosities. The Markneukirchen museum is able to show the continuing history of the development of musical instrument production from the 17th century up to modern times, and the position of local production of musical instruments in the general picture.

The museum displays are interesting for specialists and the general public alike. The museum has been a major tourist attraction in the region of Oberes Vogtland: more than three million guests have visited the exhibition during the last 50 years. For a long time the main task of the museum staff was to look after the visitors, with neither time nor finances to carry out scientific and restoration work. However, over the last five years the management of the museum has been trying to make progress in these fields, although this has stretched money and staff resources. A conservation and restoration workshop has been installed, which provides a good basis for future work.

One of the main tasks for the next few years is the publication of a catalogue. The guitars have already been catalogued. Contributions to this scientific work are made by the students of musical instrument production at the West Saxonian College in Markneukirchen, who write diploma papers and other scientific works.

Every year the collection is enriched by 30-50 new pieces. It is the museum's wish to enlarge the exhibition and the storage, but this does not seem to be a possibility in the next few years.

The Museum of Musical Instruments Markneukirchen was visited by the participants of the CIMCIM congress 1979 in Leipzig. The decision to carry out the CIMCIM congress 2000 in Markneukirchen is a great honour not only for the staff of the institution, but also for friends and sponsors, who support and promote the work of the museum in an association of 54 members. Most of the members of the association produce musical instruments and look forward to showing CIMCIM guests their workshops and studios.

Characteristics of the museum:

Representation of the Vogtlandian production of musical instruments, with the largest collection of Saxonian musical instruments from 17th century up to the present day

Exhibition area: 450 m², about 1000 items on display

Storage area: 150 m²

Visitors: 40,000 a year, about 900 guided tours for visitors, with constant demonstration of mechanical instruments and keyboard instruments for single visitors

Events: in summer, concerts by local music groups in the museum yard area; the last Sunday in August, "Crafts Day", where producers of musical instruments show their skill in making stringed instruments and bows, woodwind, brasswind and accordions; three concerts of classical, country and brass music

Plans: to instal a sound system in the eastern wing of the building (showing non-European instruments), publication of a catalogue, expanding the exhibition into a nearby building

Staff of the museum:

Director: 32 hours/week employee (cultural scientist)

Financial manager: 32 hours/week employee (financial administrator, locksmith)

Museum assistant: 32 hours/week employee (instrument maker)

Museum assistant: 32 hours/week employee (restorer)

Museum assistant: 30 hours/week employee (museologist)

Cleaning personnel: 30 hours/week, employees of a specialised firm

At present, with the support of the employment exchange, there are three members of staff for public relations, cash desk, and guiding. These employees had been working in the museum for more than 10 years and were dismissed in 1998 because of financial reasons. The employment exchange is supporting their re-engagement for nine months.

Volunteer guides: 2 pensioners, 2 unemployed persons, 1 student, 2 pupils. Depending on the number of visitors, these guides support the work of the museum up to 1,200 hours a year.

Friends association: 54 members, among them four corporate bodies (musical instruments factories). The friends association organises the support by the employment exchange, entailing an enormous amount of work with documents and papers. This work is carried out in an honorary capacity.

Financing

a) sponsorship (since 1886, the Town of Markneukirchen)

b) the cultural agency of Saxony

c) takings (entrance fee and souvenirs)

In 1998 the proportions a:b:c = 5:51:44

Preliminary Programme of the Meeting:

Sep 14

- arrival and registration at the Musikinstrumentenmuseum Leipzig

Sep 15

- visit of the musical instrument collections in Leipzig and Halle

Sep 16

- travel by train from Leipzig to Adorf

- welcome with lecture to the history of instrument-making in the "Musikwinkel"
- trip through the Vogtland with several visits on the way
- welcome in the music hall by the mayor of Markneukirchen
- in the evening concert in the music hall with a concert given by the town orchestras

Sep 17

- papers
- working groups
- visit to the polytechnic for instrument making (stringed and plucked instruments)
- concert with Zither trio

Sep 18

- working groups
- visits to the museum of musical instruments in Markneukirchen
- visits to several workshops
- dinner at the *Heiterer Blick*

Sep 19

- working groups
- visit to the research centre Zwota, further travel to Klingenthal
- dinner at the *Alpenhof* with concerts

Sep 20

- travel to Prague via Kraslice and Luby with visits to the collections

Sep 21

- visit to Prague, city and the musical instrument collection
- CIMCIM farewell dinner

Exhibitions

Burkina Faso

The Musée de la Musique of Ouagadougou, Burkina Faso, was officially opened on the 4th of August, 1999 by the Minister of Communication and Culture, M. Mahamadou Ouédraogo. This is the first thematic museum in the sub-Saharan region of Africa to present musical traditions and musical instruments, and the first museum with permanent exhibition in the capital of Burkina

Faso. This museum is one of a relatively important network of museums in Burkina where there are three state museums and one private museum.

The building which hosts the Musée de la Musique is the former headquarters of the Cultural Heritage Branch, in an original architecture style. Constructed with a succession of circular rooms with hemispherical ceilings this building recalls the traditional architecture of Burkina Faso.

The museum displays more than one hundred musical instruments from all ethnic groups of Burkina Faso and shows the great diversity of musical expressions in this country.

The thematic exhibition allows for dynamic educational activities. The target groups are students from primary and secondary schools and special areas will be reserved for workshops which will take place at the beginning of the school

year. This new institution was completed with the help of all the staff and services from the Cultural Heritage Branch. The acquisitions of musical instruments are the result of successful field trips, their documentation, conservation and presentation in the exhibition spaces, the satisfactory outcome of a team effort. The end result is a modern museum using all museological resources to make the visit enjoyable and alive. To see a few musical instruments from the collection of Musée de la musique in Burkina Faso:

<http://www.rcip.gc.ca/instruments>
Carmelle Bégin

Netherlands

From 27.10.1999 - 30.01.2000 the Gemeentemuseum The Hague shows the exhibition *French Music before the Revolution*, an exhibition concerning harpsichord-makers, music theorists, the Enlightenment and the guillotine. To accompany this exhibition of musical instruments, prints, books and costumes, the museum is organising a series of three concerts:

2.11.99: Fred Jacobs, Lute with works by Mouton, Gaultier, de Visée and others

25.11.99: Frans R. Berkhout, bassoon, Lucia Stewarts, cello, Mennao van Delft, harpsichord with works by Boismortier, Devienne, Balbstre,

Rameau and others

9.12.99: Gustav Leonhardt, harpsichord with works by Rameau, Forqueray, Duphly and others.

For further information please contact The Gemeentemuseum, Stadhouderslaan 41, NL- Den Haag 2517 HV, Tel: +31 70 338 1111, <http://www.hgm.denhaag.nl>

News on the Web

THE HORNIMAN MUSEUM in London has mounted a new website. Visitors to this site can find check-lists of the instruments, with pictures of some of them, at:

<http://www.horniman.demon.co.uk/>

Also linked from the CIMCIM website. (Note: The Horniman Music Gallery closed in September for rebuilding.)

Arnold Myers

Exposition virtuelle: Des instruments du Bénin sur Internet.

Le Bénin par le biais du Musée ethnographique Alexandre Sènou Adandé (MEASA) de Porto-Novo a pris part à l'exposition virtuelle, Accords francophones: Traditions et instruments de musique

www.rcip.gc.ca/instruments

organisée par le Réseau canadien d'information sur le patrimoine (RCIP). Cette exposition réalisée en collaboration avec 11 musées francophones a été lancée le 20 août dernier au Musée acadien de l'Université de Moncton (Nouveau-Brunswick) au Canada et entre dans le cadre des activités périphériques du 7è sommet des Chefs d'Etat et de gouvernement ayant le français en partage.

Le site présente une dizaine d'instruments de musique de plusieurs groupes socio-culturels. Vous y trouverez représentés ceux de l'aire culturelle adja-fon du sud du Bénin, des groupes socio-culturels baatonu du Borgou, otamari de (anciennement appelé somba) de l'Atacora. Cette exposition donne à voir des instruments comme le tambour sacré, sato, commun à de nombreux groupes socio-culturels du sud du Bénin, la canne à percussion, alounloun, de la cour royale de Porto-Novo et le gong tatchota des Bètamaribè (pluriel de Otamari), groupe de chasseurs du nord du Bénin.

La variété des formes et des matériaux, le caractère sacré qui entoure l'instrument de musique dans notre civilisation béninoise et africaine en générale, dénotent de la place très importante qu'occupe la musique dans nos différentes cultures du Bénin. Dix jeunes du Lycée Béhanzin de Porto-Novo (Bénin) ont contribué à cette belle aventure sur Internet. Cette collaboration musée - école s'est avérée satisfaisante et nous incite à l'élaboration d'autres activités pour la renforcer afin que les jeunes deviennent effectivement les défenseurs de notre patrimoine culturel. Ce merveilleux site qui contient également de nombreux instruments de musique d'Afrique et d'ailleurs constitue la première occasion pour notre musée de montrer au monde entier une partie de ses riches collections. Vous aurez beaucoup de plaisir à visiter cette exposition virtuelle qui vous trempera dans la culture béninoise et vous incitera à visiter le Bénin.

Patrick Effiboley

Piano 2000 - Piano 300

There is only one instrument that everybody knows, plays or would like to play: the piano. It is also the only instrument that went through such a long, conscious and intensive development. This invention from 300 years ago had far reaching consequences, life for many would be unthinkable without the piano.

In the year 2000 this invention of genius will be 300 years old. Several museums through out the world celebrate this tercentenary.

Czech Republic

300 Years with the Pianoforte, an important exhibition in Prague, organized by the Museum of Czech Music was shown from 28.4.99 to 5.9.99 at the National Museum. An illustrated catalogue in Czech, German and English and a CD were published, guided tours and concerts were organized. Our congratulations on this successful event - we hope very much that the exhibition can be shown in 2000 to CIMCIM members. The exhibition was sponsored by the UNESCO.

Eszter Fontana

Germany

3 centuries, 3 cities, 3 exhibitions

The three musical instrument museums in Berlin, Leipzig and Nürnberg organise in co-operation with piano makers and concert organisers a unique show on the history of the piano from its beginning and into the next millennium.

The show lasts from April to October 2000, all activities around it and the concerts will happen in the same time. Several projects are planned: concerts, speeches, workshops, publication of books and brochures, production of CD's and CD-ROM, a catalogue for all three museums and a folder for the tourist offices. Visits to the three locations need not follow the chronology of the exhibition.

LEIPZIG: The early history (*Die Frühgeschichte*)
The musical instrument museum Leipzig will exhibit its most precious objects: 6 keyboard instruments by Bartolomeo Cristofori, among those the famous fortepiano (*Hammerflügel*) in its newly restored case. On the occasion of the 250. day of Johann Sebastian Bach's death in the same year not only the early history of the piano will be shown, but also the way this famous composer and his successors worked with this instrument. A special exhibition with masterworks from instrument makers, furniture and paintings from Bach's surroundings in addition to music examples will complete the event.

NÜRNBERG: South Germany and Vienna (*Süddeutschland und Wien*)

In the Germanisches Nationalmuseum in Nürnberg, that owns one of the three surviving pianos by the famous organ builder from Saxony, Gottfried Silbermann will be shown how Cristofori's ideas were taken on in Germany and yet soon replaced through a new invention.

Johann Andreas Stein from Augsburg founded a famous dynasty of piano-makers, whose keyboard system, the *Wiener-Mechanik* dominated for a century and inspired composers like Mozart to write their famous piano concertos. With the help of numerous instruments, as well as models and computer simulations, the piano mechanisms are explained. This temporary exhibition is shown in the centre of the permanent show and thus enables a view into the musical life of the time.

BERLIN: Innovation and progress - a view (*Innovation und Fortschritt - ein Ausblick*)

In the musical instrument museum of the Stiftung Preussischer Kulturbesitz, Berlin, the inventions of the 19th and 20th century are in the centre. An impressive presentation of modern German piano-making, to which the Fachverband der deutschen Klavierindustrie contributes with a number of models open the view into the next millennium. Many of the instruments will be played and besides concerts, speeches, panel discussions and courses and workshops for piano-making will take place.

Frank Bär, Eszter Fontana, Konstantin Restle

U.S.A.: Washington, D.C.

The Smithsonian's National Museum of American History is organising an exhibition in celebration of the 300th anniversary of the invention of the piano. The exhibition, *PIANO 300: Celebrating Three Centuries of People and Pianos* will be open from March 9, 2000, through March 4, 2001, at the Smithsonian's International Gallery in Washington, D.C.

The exhibition (conceived by the curatorial team of Cynthia Adams Hoover, Patrick Rucker, and Edwin M. Good) is made possible by the generous support of the National Association of Music Merchants (NAMM/International Music Products Association) with additional support from the Piano Manufacturers Association International, the Music Educators National Conference, the Irving Caesar Lifetime Trust, and other donors.

Featured in the nearly 6,500 square feet of exhibition space will be twenty-four pianos, mostly from the extensive keyboard collection at the Smithsonian along with the 1722 Cristofori piano from the Museo degli Strumenti Musicali in Rome and a rhinestone-encrusted Baldwin piano played by Liberace. In addition there will be important musical manuscripts and publications from the Library of Congress, the Pierpont Morgan Library, and Yale University plus sheet music, photographs and other graphics, and a magnificent tool chest made and used by an early 20th century American piano builder.

The exhibition is designed to show how the piano, invented in Florence at the Medici court around 1700, changed from a craft providing instruments for the most wealthy in Europe to a major

industry that made pianos affordable to modest households throughout the world. A long entrance corridor will show how a piano works through interactives (including a giant piano action nearly eight feet long) and other piano parts provided by piano manufacturers and, within the exhibition, six action models made by a Smithsonian model shop. Each of the some twenty chronological sections that follow draws together the important interaction of the pianos, the people who played them, and the music they played, with a special focus upon the 19th and 20th century American contributions to the piano and its music.

Two glass-enclosed listening centres will provide the visitor with audio examples of some of the pianos in the exhibition as well as historic examples of ragtime, jazz, and piano rolls, some played by the composers themselves. Frequent tours will also allow visitors to hear the sounds of the restored pianos in the exhibition. Plans are also underway for performances, workshops, and other educational programmes which will be announced through the Smithsonian PIANO 300 web site now being designed:

www.piano300.org

More details about the two television programs under consideration by Smithsonian Productions for release through the U.S. public broadcasting (PBS) will be available at a later date. Yale University Press is publishing a highly illustrated book *Piano Roles: Three Hundred Years of Life with the Piano* that addresses many of the themes of the exhibition. James Parakilas, an early collaborator on PIANO 300, served as editor of the essays by several authors, including contributions from Cynthia Adams Hoover and Edwin M. Good (480pp., 153 b/w + 53 colour illus. The cloth version of the book is available from Yale University Press (P.O. Box 209040, New Haven, CT 06520-9040; Phone +1-800-987-7323 or fax: +1-800-777-9253) for \$39.95 + postage & handling.

www.yale.edu/yup/

Cynthia Adams Hoover

U.S.A.: Vermillion

America's Shrine to Music Museum at the University of South Dakota in Vermillion will host an international conference to explore the musical and cultural context of the invention and early development of the piano, *The Pre-Classical Piano: Expressive Claviers and Their Repertoire*

in the 18th Century, May 5-8, 2000.

The conference, which will bring together the leading scholars in the field to share their latest research with others who have a deep interest in the history of the early piano and the cultural milieu of which it was a part, will be held in collaboration with the Smithsonian Institution, the Schubert Club (St. Paul), and the Westfield Center for Early Keyboard Studies. In order to stimulate discussion, the conference will be limited to 100 participants.

America's Shrine to Music Museum is extraordinarily well-suited as a venue for this conference. The Museum's holdings are unsurpassed for studying the 18th-century stringed-keyboard instrumentarium in its geographical and technological diversity. These holdings include two grand pianos with Cristofori-type actions, one by Manuel Antunes, Lisbon, 1767, the other by Louis Bas, Villeneuve-lès-Avignon, 1781. Among the Museum's other keyboard instruments from this period are expressive harpsichords by Jacques Germain, Paris, 1785 (with peau de buffle register; originally with genouillères), and Joseph Kirckman, London, 1798 (with machine stop and Venetian swell); clavichords by Johann Paul Kraemer und Söhne, Göttingen, 1804, and an anonymous Swedish maker, about 1770; a tangentialflügel by F.J. Späth and C.F. Schmahl, Regensburg, 1784; and, a square piano by Johannes Zumpe and Gabriel Buntebart, London, 1776.

In addition, the Museum's extensive collections of 18th-century stringed and wind instruments will allow the keyboard instruments to be seen in the context of instrument-making as a whole. This interdisciplinary approach will involve musical-instrument scholars, performers, makers, and musicologists, as well as others in the humanities, including historians of art, technology, and society.

Topics to be explored are:

1. the instruments of Cristofori, including his innovative harpsichords and clavichords;
2. the influence of Cristofori's pianos on makers in Portugal, Spain, Germany, France, and England;
3. the repertoire associated with these instruments (Giustini, Scarlatti?, J.S. Bach?, C.P.E. Bach,

J.G. Eckard, et al.);

4. the development of new techniques of composition and playing to increase the expressivity of the harpsichord (see, for example, François Couperin's introductory comments in *L'Art de toucher le Clavecin*, Paris, 1716);

5. the addition of expressive devices to the harpsichord (knee levers, Venetian swell, peau de buffle stops, and so on);

6. the cultivation of the clavichord;

7. the pantalon and other "hard-hammer" instruments such as the tangente-flügel;

8. the popularity of Johannes Zumpe's square pianos (and the comparable popularity of the English guitar, which Zumpe also made);

9. combined harpsichord-pianos;

10. other expressive claviers, such as the Bogenflügel and lute-harpsichord;

11. the wish to play keyboard instruments in expressive manners similar to those used for the voice and other instruments (especially the flute and violin);

12. the development and use of d'amore instruments (cembal d'amour, oboe d'amore, viola d'amore);

13. the use of pianos and other expressive claviers to accompany other instruments or the voice; and,

14. analogies and precedents in the visual arts (with reference, for example, to Burney's description of the piano's capability to render chiaroscuro) and literature (rhetoric, oration, and so on).

For additional information, contact John Koster, Conservator, by phone at +1-605-677-5306; fax at +1-605-677-5073; or E-mail at jkoster@usd.edu.

André P. Larson

Other Conferences

Symposium on Bowed String Musical Instruments

Edinburgh, 1-3 June 2000

Preliminary offers of presentations have come from several CIMCIM members as well as other scholars in the field. The initial response to the call for papers has been very encouraging. It seems a distinct possibility that the programme will not only be very interesting, but also quite full! Accordingly provision has been made for

the Symposium to open on Thursday June 1st.

Offers of full-length (up to 40-minute) papers or a short (10-minute) contributions are invited. Papers should be based on original research and discoveries, and may be on any topic relevant to the study of historical bowed string instrument design, making, or use. The viola da gamba will be one focus of the meeting, but papers on other bowed string instruments, and on bows, will be welcome.

It will not be necessary to submit the full text of papers. The language of the abstracts and presentations will be English. Papers should be delivered in person at the Symposium by one of the named authors. It is intended that there will be no parallel sessions. There will be a small fee for participation in the symposium.

The organisers, Arnold Myers and Patsy Campbell, request that abstracts (150 words maximum) of full-length papers and titles of short contributions should be sent (preferably electronically) to Arnold Myers by 15th February, 2000. Acceptance of submissions will be notified by 15th March, 2000. Accepted abstracts will be placed on the Edinburgh University Collection of Historic Musical Instruments website.

Please notify Arnold Myers as soon as possible (preferably by e-mail) if you expect to attend the Symposium - whether or not you intend to give a paper - to help with planning, and so that you will receive further information about the meeting. Information about the Symposium will be maintained on the website:

<http://www.music.ed.ac.uk/euchmi/fbp.html>

Further information from: Arnold Myers, Collection of Historic Musical Instruments, University of Edinburgh, Reid Concert Hall, Bristo Square, EDINBURGH EH8 9AG, U.K. E-mail communications to: Arnold_Myers@ed.ac.uk

Announcements

CIMCIM has received a donation of GBP 1,097.29 from a well-wisher. On behalf of all members, I would like to express the thanks of CIMCIM for such generous support for the projects of the Committee. Margaret Birley, Treasurer

BIRTH of the International Council of African Museums (AFRICOM)

Seventy-five museum professionals from all over the African continent meeting in Lusaka, Zambia, officially inaugurated AFRICOM (International Council of African Museums) as a non-governmental, autonomous and pan-African organisation of museums. Co-organised by the National Museums Board (Ministry of Tourism of Zambia) and ICOM (International Council of Museums) under the patronage of Alpha Oumar Konaré, President of the Republic of Mali, the Constituent Assembly of AFRICOM was held from 3 to 9 October 1999 in Lusaka, Zambia, on the theme *Building together with the community: a challenge for African museums*.

Mrs Shaje'a Tshiluila, from the Democratic Republic of Congo was elected President of the AFRICOM Board of Directors for a three-year term. Mrs. Tshiluila stressed the fact that "AFRICOM must help professionals in Africa to create museums adapted to the continent" and wished to recall the words of President Konaré who, in 1991, when he was President of ICOM, said "It is time, high time, to call all of this into question, to "kill", and I do mean kill, the Western model of museums in Africa so that new methods for the preservation and promotion of Africa's cultural heritage can be allowed to flourish".

Together with Shaje'a Tshiluila, a treasurer and representatives of the six regions of Africa were also elected until the year 2002:

Treasurer: Jean-Aime Rakotoarisoa, Madagascar
Regional Representatives:

North Africa: Ali Amahan, Morocco

East Africa: Kassaye Begashaw, Ethiopia

West Africa: Samuel Sidibe, Mali

Southern Africa: Tickey Pule, Botswana

Indian Ocean: Ali Mohamed Gou, Comoros

Kenya won against Nigeria as host for the AFRICOM Headquarters. The AFRICOM Secretariat will thus set up its offices on the premises of the National Museums of Kenya which has offered technical and logistic facilities to AFRICOM.

Grouped into three workshops, the participants debated the following themes: Museums and Community; Education, Management and Professional Training; Networks. The discussions

and the exchanges of professional practices led to the drafting of a programme of AFRICOM activities for the three years to come which was adopted in the Plenary Sessions.

The activities and the projects of this programme cover a great variety of subjects. Training, professional capacity building, museum autonomy and heritage risk protection were retained. The professionals also wished to include projects for the intangible heritage, multiculturalism, cultural tourism and management of human remains.

Finally, the participants, after lengthy discussion, adopted the statutes of the organisation that will govern AFRICOM, its bodies and its fields of intervention. A three-year budget was also adopted.

If AFRICOM, the International Council of African Museums, is above all the pan-African organisation of museums, it is already open to the other continents. The representative of the Regional Organisation for Asia and the Pacific present during this Assembly, as well as the representative of Bolivia, were welcomed to AFRICOM as Associated Members, which is proof of the dynamism of this new organisation.

At the end of this Constituent Assembly, Jacques Perot, President of ICOM, expressed pleasure at the birth of this new institution that he qualified as a major event for the future of African museums. He stressed that ICOM would maintain close and privileged links with AFRICOM.

The Constituent Assembly of AFRICOM received support from: The Ford Foundation, the Getty Grant Programme of the J. Paul Getty Trust, The Norwegian Agency for Development Co-operation (NORAD) and the Swedish International Development Co-operation Agency (Sida).

Congratulations

We are pleased to announce that Dr. Sabine Klaus, Curatorial Assistant at the Historisches Museum in Basel, Switzerland - where she has been cataloguing the Bernoulli Collection of brass instruments - and consultant at the Technisches Museum in Vienna, has been appointed as the first Joe and Joella Utley Curator of Brass Instruments and Professor of Music at America's Shrine to Music Museum on the campus of the University of South Dakota in Vermillion, effective November 1, 1999. Dr. Klaus has also done research at the Deutsches Museum, Munich, the Stadtmuseum in Munich, and the

Germanisches Nationalmuseum in Nuremberg, and was an Andrew W. Mellon Fellow at the Metropolitan Museum of Art in New York. America's Shrine to Music Museum

The appointment has been made of Dr Frances Palmer as Curator at the Royal Academy of Music, London. Frances, who was Keeper of Musical Instruments at the Horniman Museum & Gardens, London, is well known to colleagues in CIMCIM, and we wish her every success in creating a new museum from the Academy's collections of instruments, pictures and archives. Frances took up her new position on October 25th.

Arnold Myers

Recent Publications

ROBERT L. BARCLAY, ANDRÉ BERGERON, CAROLE DIGNARD: *Mount-making for Museum Objects*.

This book provides advice for conservators, designers, display technicians, and others who require specific information on the mounting of museum objects. Topics covered include the reason for creating mounts, recommended stable materials, tips on the choice of materials and their working properties, and methods for measuring artefacts. Objects with custom-made mounts are illustrated with photographs and line drawings. A supplies list and bibliography are also included.

Co-published with the Centre de conservation du Québec.

Canadian Conservation Institute, Ottawa 1998, 57pp., 34 ill., Can \$ 42, plus postage (16\$). English or French version to order at: CCI, 1030 Innes Road, Ottawa ON K1A 0M5, Canada, e-mail: cci-icc_publications@pch.gc.ca

MARTIN ELSTE, ESZTER FONTANA AND JOHN KOSTER (eds.): *Regional Traditions in Instrument Making: Challenges to the Museum Community*. CIMCIM Publications No. 4 {1998}.

This 84-page book includes papers read at the CIMCIM meeting, Nagycenk, Hungary in September 1996, exploring regional variations

in instrument making, and the historical, geographical and environmental factors which have determined them. The papers also discuss the implications of these variations for museum acquisition policies and the interpretation of collections.

The recommended retail price, including packing and postage, is pounds sterling 9.00. (Payment can also be made by international money order for US \$15). A discount of 33⅓% will be given to booksellers, museum shops and others if they buy a minimum of five copies. CIMCIM voting members and subscribers are receiving one copy free of charge and may obtain additional copies at GBP 6.00 each. Details of this and other CIMCIM publications and an Order Form are available on the CIMCIM website:

<http://www.icom.org/cimcim/>

Copies are available by post from:

Arnold Myers,
Edinburgh University Collection of Historic Musical Instruments, Reid Concert Hall, Bristo Square, Edinburgh EH8 9AG, U.K.

RUDOLF HOPFNER: *Wiener Musikinstrumentenmacher 1766-1900, Adressenverzeichnis und Bibliographie (Viennese Instrumentmakers 1766-1900, Addresses and Bibliography)*. 1999, 641pp, gr.- 8°, linen, DM 198. ISBN 3-7952-0983-8. Published by Hans Schneider, Tutzing.

The timeframe of this reference book corresponds with the peak of Austrian musical culture - from Mozart's youth to the years shortly after the deaths of Bruckner, Brahms and Johann Strauss. Parallel to the development of the musical style a basic change in the process of manufacturing musical instruments is evident. Whereas craftsmanship dominates until the middle of the 19. century later on industrialisation takes over also in this field.

Through a systematical evaluation of address lists a number of so far unknown instrument makers could be given names and through the registration of all instrument types as well as producers of instrument parts a profound view on this branch of trade is given. About 2100 persons are documented in their local and temporal radius of activity.

MICHAEL LATCHAM: *The Stringing, Scaling and Pitch of Hammerflügel built in the Southern German and Viennese Traditions 1780-1820.*

The book presents an exhaustive study and analysis of the stringing practice of the piano makers working in the southern German and Viennese traditions. These include Johan Andreas Stein, Nanette Streicher, Ferdinand Hofman, Johann Schantz, Johann Fritz, Johann Jakob Könnicke and Anton Walter. Many other makers are also discussed. A list of all the 260 instruments studied and their whereabouts, including all those of Stein, Walter and Hofman, is provided. Many contemporary texts, translated into English are given in the original language in the footnotes. The book is divided into two volumes. The first presents the list of instruments, the bibliography and the body of the text. The second volume presents the tables and graphs.

The book is available for HFL 165,- including postage and packing from: Wilfried van den Elshout, The Bookshop, Gemeentemuseum, Postbus 72, 2510 CB The Hague, Netherlands

Visitor Studies Today: Call for contributions

The spring issue for the year 2000 of VISITOR STUDIES TODAY, the publication of the Visitor Studies Association will be devoted to articles about Visitor Studies in countries other than the United States. It will contain the text of two papers presented at a session organised by AAM/ICOM at the 1999 annual meeting in Cleveland, April, 1999. These are by Volker Kirchberg (Germany) and G.S. Rautela (India.) It will also contain a reviews of the ICOM/CECA research publications from the Brazil (1998) and Melbourne (1999) meetings

I would welcome short communications from ICOM members in other countries either about individual visitor studies carried out recently or about larger projects in this field in your own nation. We will do our best to publish them, within the limits of space and time.

Contributions, preferably 500 words or less, and preferably in English (The publication is primarily for U.S. readers), should be sent to me via e-mail by December 31, 1999.

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